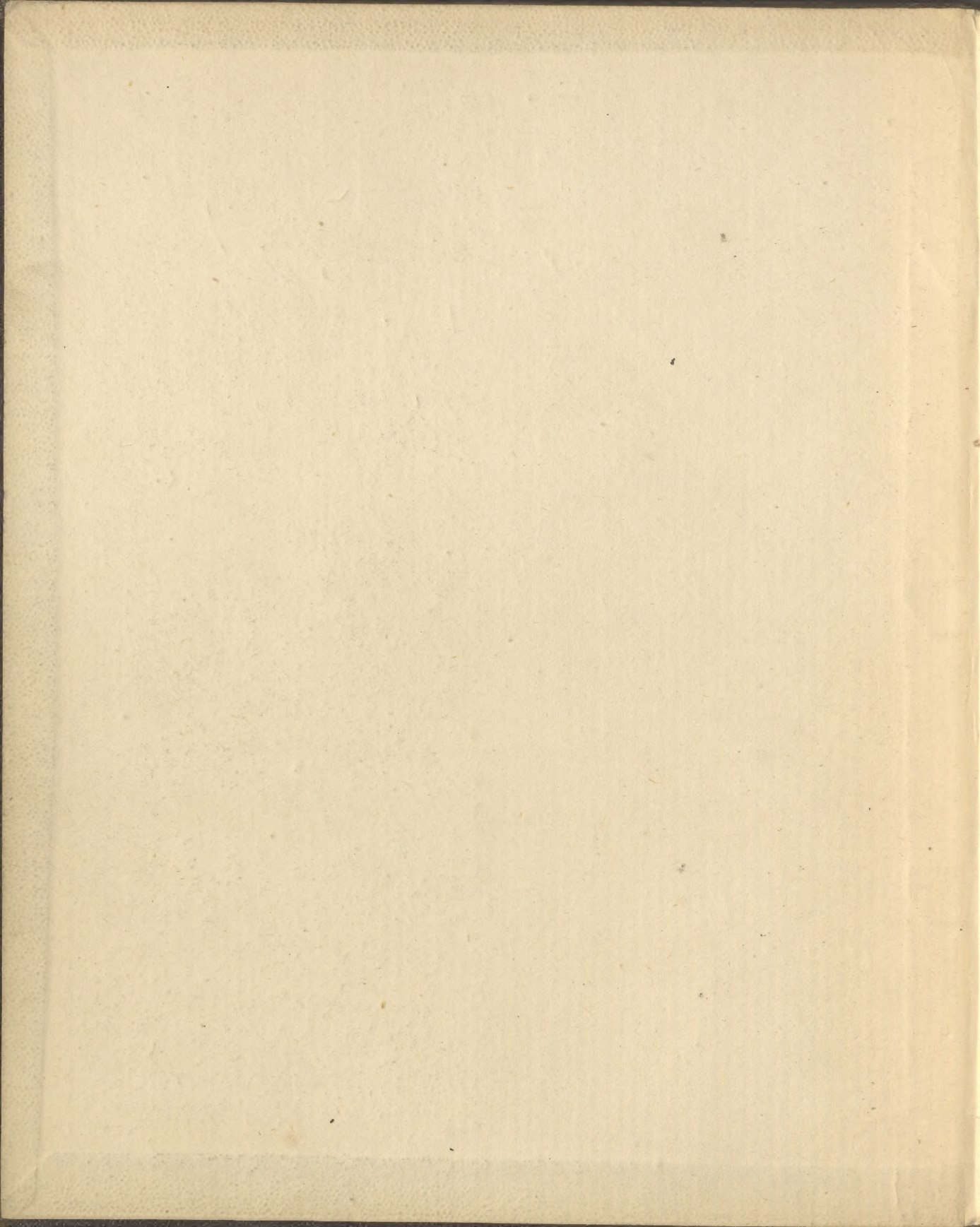


43 12







4312 . 1 of 3

C-H-H Parry

Probably - Compendium

early times

before the volume in

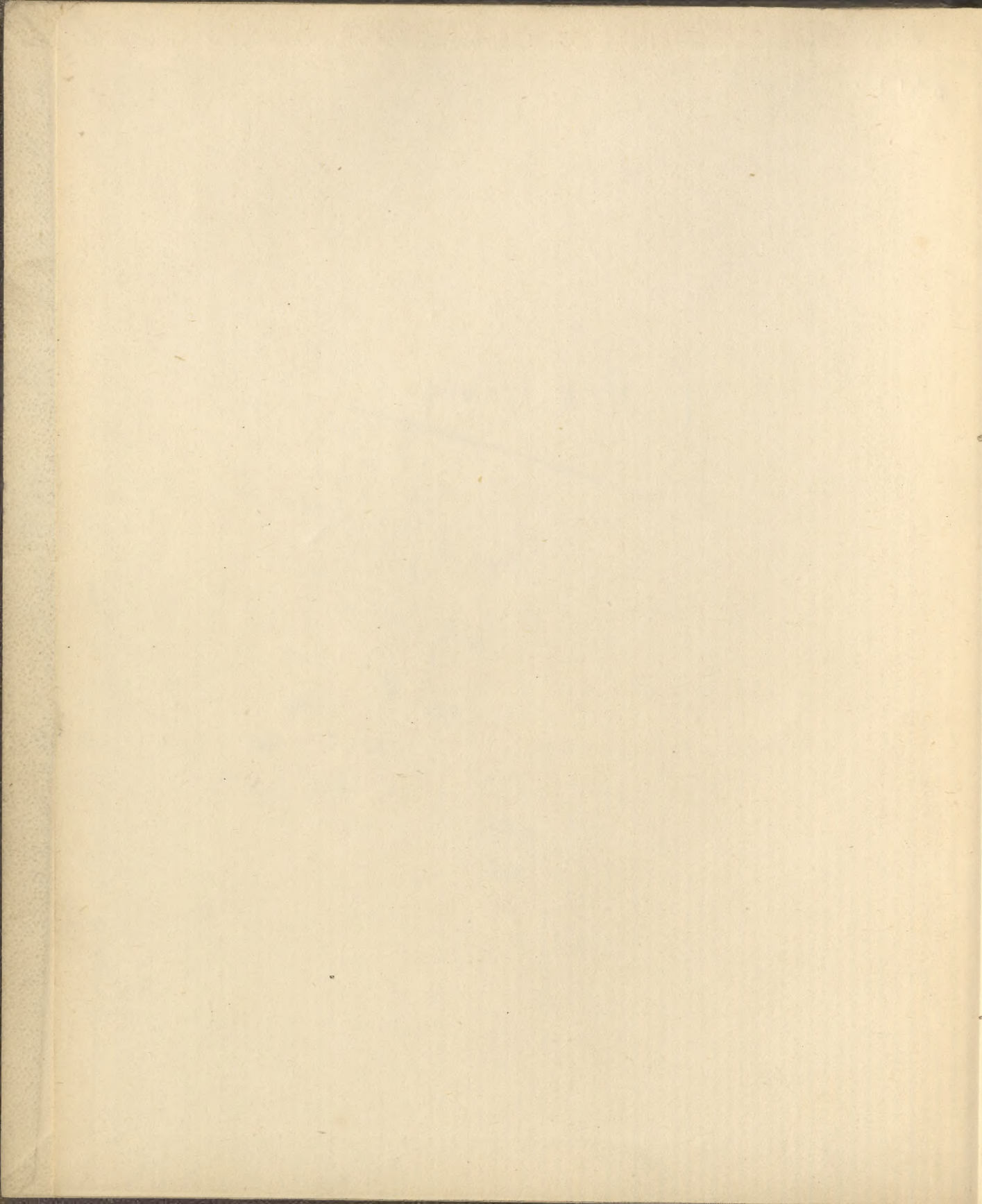
hand - ~~at~~

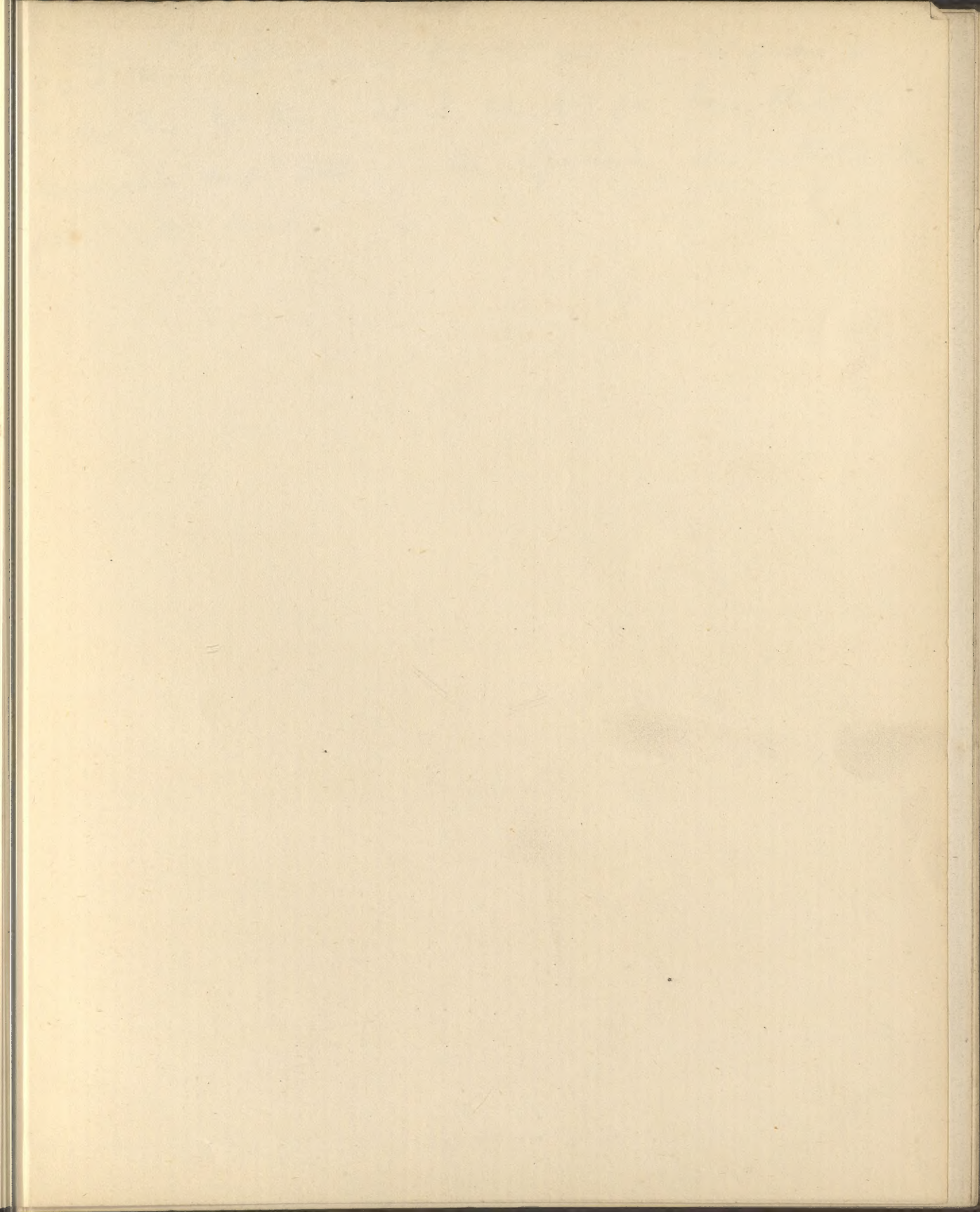
Christ Church

1300 - 1600

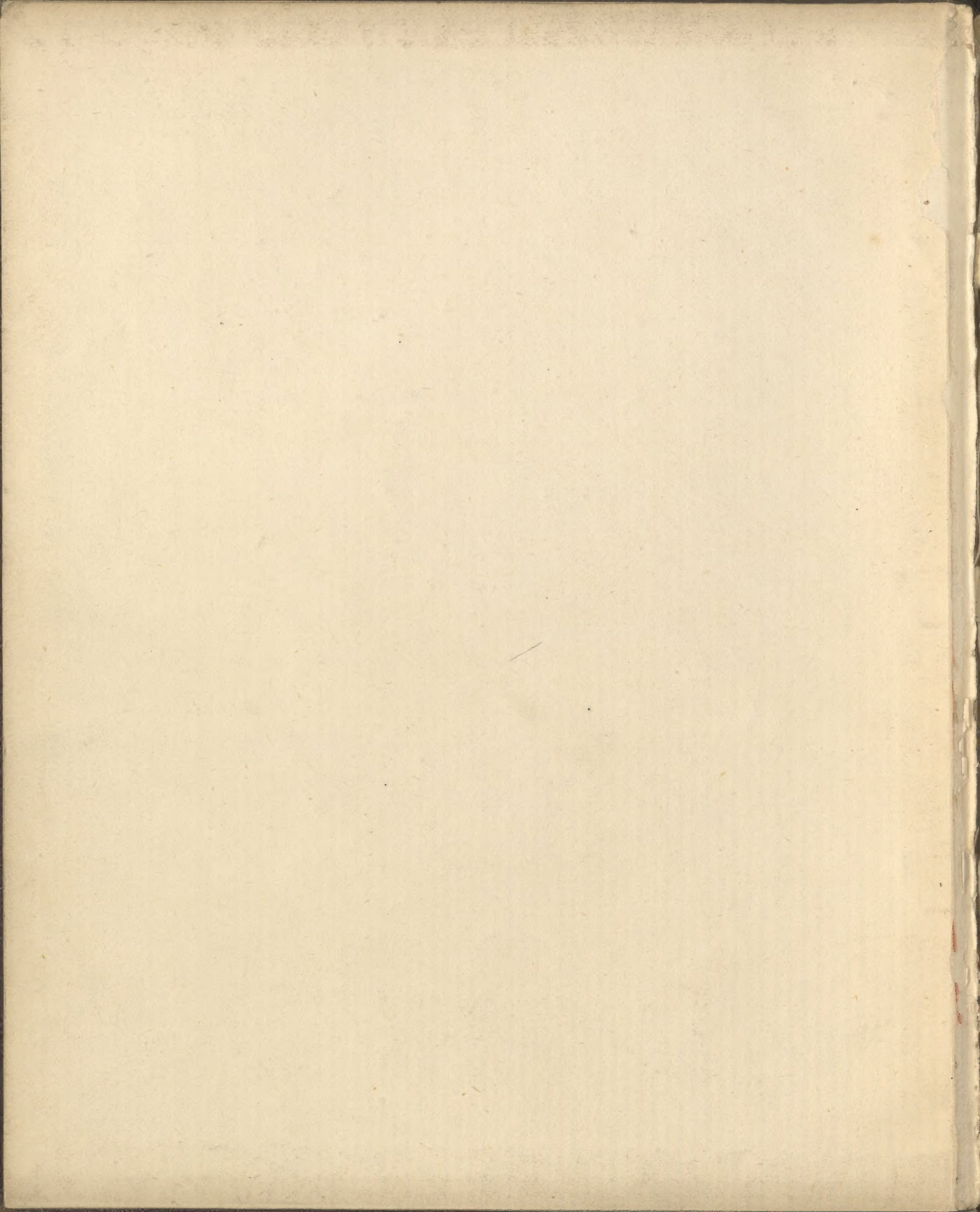












that I came to the conclusion that it was not the question to  
consider them this term; but I hope to give them plenty of  
consideration next term. The Spaniard also authorized the  
firm with success.



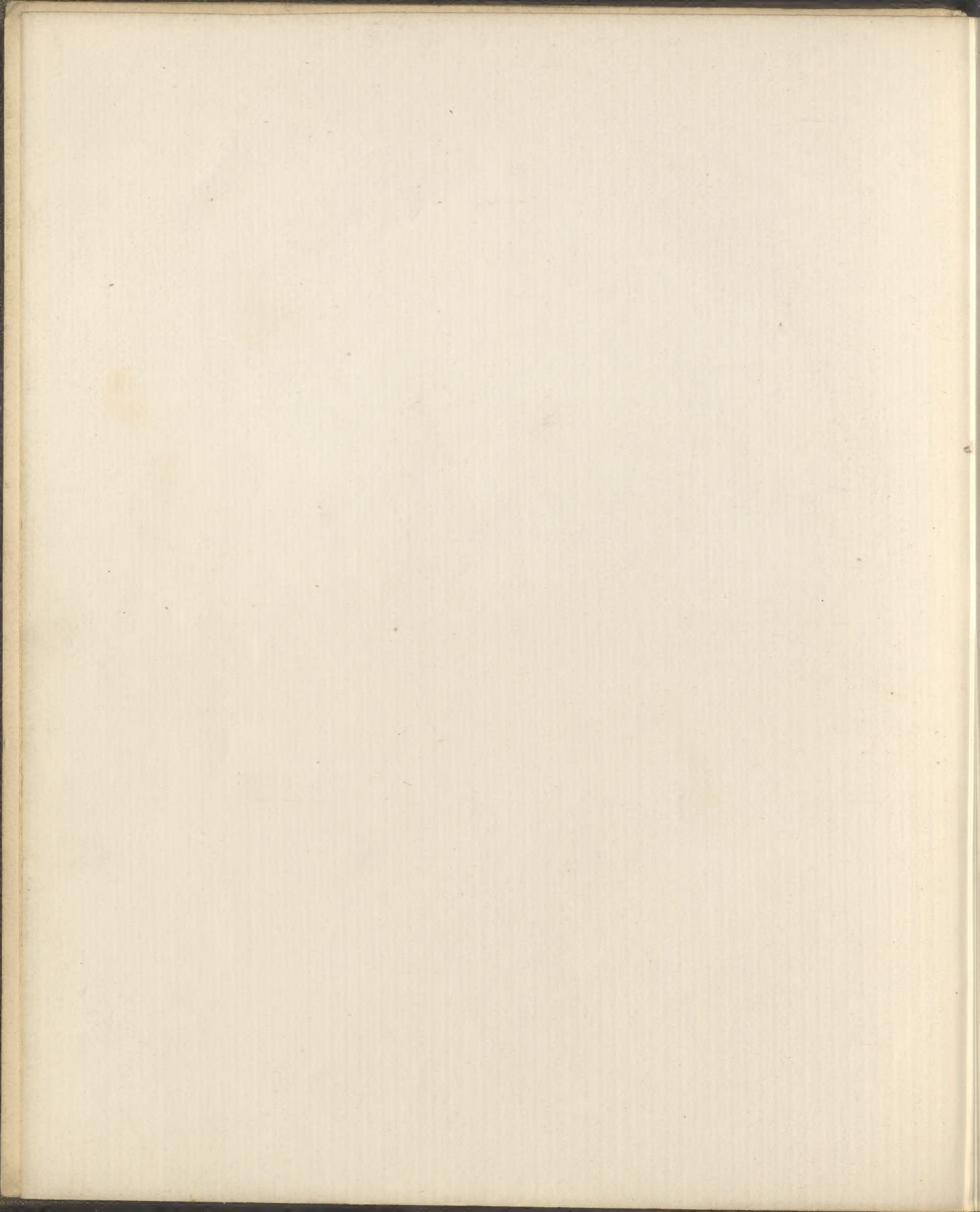
























I believe some people consider that the idea of inducing people  
to take an interest in any branch of art by appealing  
to their intelligence is quixotic - so I may as well  
avow that my object is to help you, if I may, to  
a more vivid ~~and~~ interest in a very beautiful  
branch of art with which we have more ~~or less~~  
lost touch, by tracing its <sup>antecedents and its</sup> ~~history~~ <sup>development</sup>, &  
pointing out to you what the artistic aims & conditions of effort  
~~and the artistic surroundings in which it flourished~~ -  
of the composers were. The madrigal appears to me to  
be one of the most refined & delicately cultured forms of  
art that has ever existed - certainly one of the purest  
and least tainted with the alloys of vanity, show &  
claptrap. I don't mean to imply that you are not capable  
of taking pleasure in hearing <sup>of such a pure & refined order</sup> ~~such~~ works, but only that - ~~that the~~  
hearing you miss so much because the conditions of art have changed  
- the training we undergo to appreciate first rate kinds  
of ~~modern~~ Musical Art, helps us but little to the ~~appreciation~~ <sup>appreciation</sup> of the  
~~older kinds that our excellent modern music~~

The composer contrives  
 new artistic  
 effects & takes the  
 public into his

Take for instance modulation.  
 A hundred years ago people could  
 only understand the transition from one  
 key to another if it was conducted  
 by means of definite chords.  
 Their best known position: My degree  
 they seemed to follow from one key to  
 another by less familiar means - except  
 through position: now always in all  
 good relations of key to another that  
 a bridge from one to another - of my little  
 we know. The new meaning of - complex  
 of chords playing - now key tells us  
 they are smaller in ~~complex~~ feel -  
 dissonance.

Condition of  
 the art of  
 Palestine  
 Willy,  
 Haverhill  
~~the people~~  
 with study  
 even to ~~not~~ now  
 Musical people.





Human nature  
in effort.

~~We feel just  
as much~~

We feel in  
Sympathy with  
these deliver  
in new lands  
just as we do  
in other branches  
of history. Or  
Romance. The  
fact that their  
work concerned  
the issue &  
not the other  
makes little  
difference.



the peculiarities of the early Church Music & of Madrigals.

For Scales can be devised for different purposes.

And the Scales which are devised for melody alone  
are necessarily very different from those devised  
for harmony. We are content with two principal

Scales or Modes - Subject to <sup>chromatic</sup> variation -

But in Melodic Musical Systems our Scales are  
too tame, & those with much more striking

& characteristic intervals are chosen. In

familiar Major Mode or Scale <sup>known to the melodic school as the</sup> ~~it was~~ quite out  
of favour - & Scales which from our habits of associating

harmony with ~~that~~ melody seem strange were preferred.

Now the Scales which were traditional & is a source  
saved to Musicians of any standing or sense of artistic  
responsibility at the time when people began to try & deal

Character of  
mode.

Unknown cause  
readaptation  
of these  
men

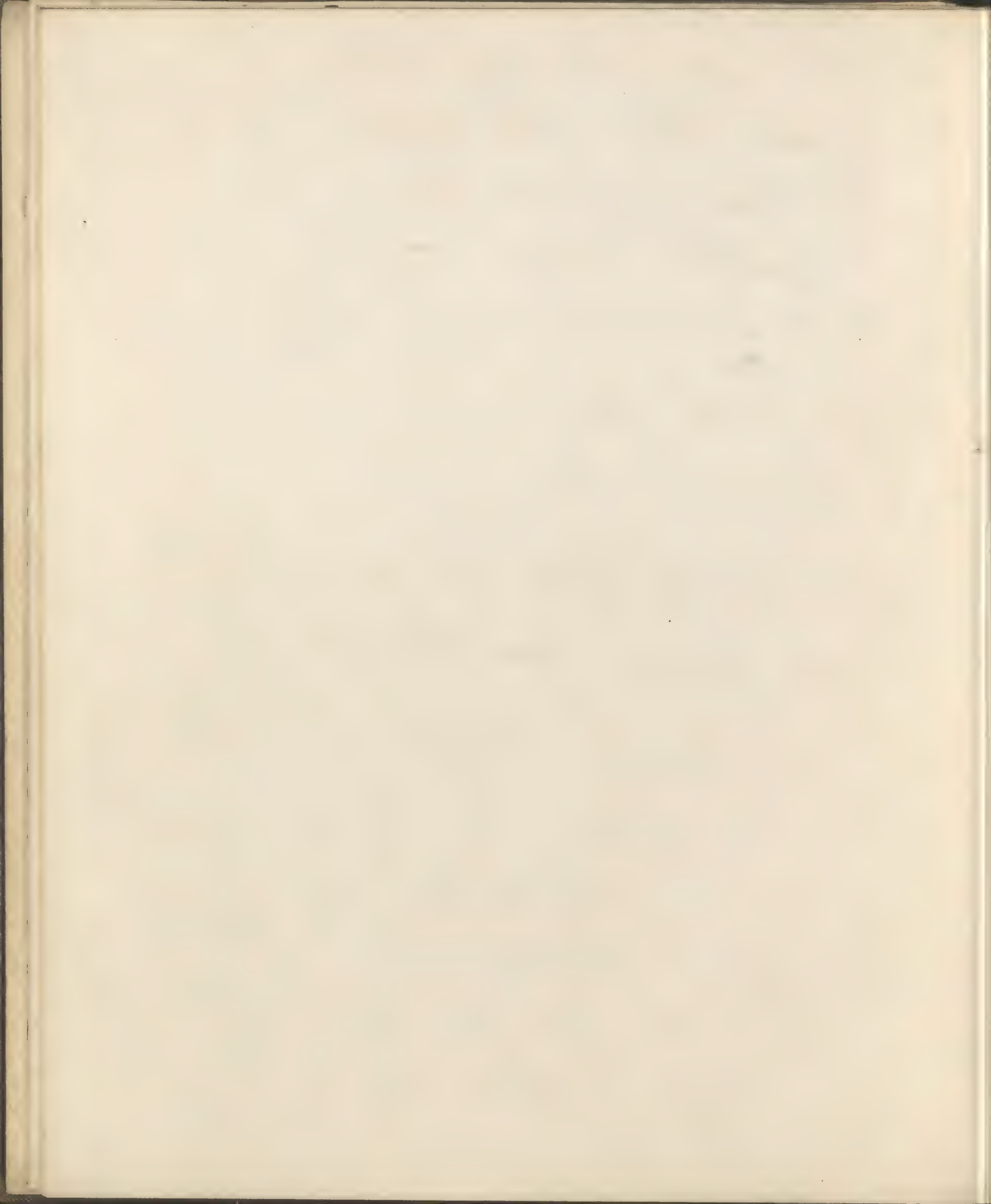


with harmony were devised for melody only.  
~~But of course the composers did not know it; &  
it took them a century or so to tinker & shape  
their scales till they got them into a shape which  
admitted of their moving freely with it. They had  
a great number of scales which were held to have different characters.  
Favourite modes had no leading note - & an  
only interval of tritone.~~

Prevented from realising the most exact relationships  
of modern harmonics from theory.

When men began to attempt harmony they were  
therefore employing materials which were not immediately  
fit for their purpose - & the means had to  
be used aptest to new ends; & it took them a  
long a time as that which now separates us from Pythagoras  
to realize & recast the ~~same~~ scheme so as to make  
it fit for their uses.







It is their unconsciousness of the impetus of the  
scales for their purposes - the ~~instinctive~~ process of instinctively  
re-creating the scales, which ~~then~~ forms one of the interesting  
features of the development - Because in our  
instinctive & blind groping after beauties of expression &  
of form which lead them from step to step to change  
the familiar scale... & the strange phases of beauty  
we get in the transition from step to step are  
enhanced by the human nature there is in the efforts.  
It is much as we watch the developing faculties of -  
child - that too of a child of peculiarly beautiful  
& attractive temperament - we see it developing its  
power of intellectual things - its attempts at ~~some~~  
reasoning - Its ardour of imagination & growth of  
emotional qualities - & so we do in these early Musicians.  
Their early innocence is the same - Their unconsciousness -  
& the delicious optimism that the world can enjoy beautiful  
at all without blemish, & cleptop, & noise & glitter, & the jingle  
of a million & a half dollars & the like.

Development of  
time prior  
to Christ  
movement.



the modern orchestra the only true road to freedom. 9

The reason why they devoted so much attention  
to Choral Music. Absence of instruments.  
Plenty to do. New Country to open up.

p 2

Then look back at the immediate antecedent  
of the Contrapuntal movement. p 4  
feet

~~Ironies~~ Ironies i & Ironies, developing  
time of a single kind. Rhythmic & Metric  
To which the early contrapuntists added their  
extra parts & so obtained harmonic effects.  
The part sometimes added is 5, 2 3, 2 2 2  
Sometimes in more artistic ways. Describe dromes -  
ways of imitating tunes in fragments. Canon.



England at the outlet.

pp 6 10 . 11 . 12 . 13 .

Dunstable



traits of human nature ~~or the Icelandic literature~~ ~~literature~~ 10  
Russian literature, which in these late days has become  
dear to so many of us, we see ourselves, on very  
close & almost more than ourselves under such  
strangely different conditions - The same habits of  
mind the same oldness & same inevitable laws  
of ~~our~~ mind & passion confusing one another,  
to <sup>the making</sup> in these old world idylls do we see the same  
men as ourselves wrestling just as we should <sup>though</sup> with  
different difficulties. We can see & sympathize with  
the ~~2nd~~ - full in the way in which they tripped  
over stumbling blocks, in the same way & for the same  
reasons that we ~~at~~ still stumble on our own - We see  
complete parallels of <sup>our own</sup> obstinate prejudices, & our own  
pride in the very things which prevent our own progress, &  
the same efforts & promises the same ~~relation~~ between  
us & instinct and the same building of step on step that  
we ~~try to achieve~~ now in our effort to pass for the

*Thun. limitatus*

made these with  
more delicate -

*Scal.*



familiar standpoint, into the new heights which we  
try to make our own.

~~The limitations by which they were hemmed in make it~~

The limitations by which they were hemmed in make it  
easier for us to see both their purposes & their difficulties;  
and it is also owing to their limitations that their art was  
so delicately & subtly beautiful. It was owing to

the fact that all the best Musical Art lay wholly  
in the province of Choral Music & that all the energies  
of the best Musical intelligences were devoted to that  
branch of Art that the result was so unique.  
But before considering the reasons for the high development  
of Choral Art, I must of necessity say something  
about the state of things before the development began.

The first essential step in the development of any  
kind of Musical Art is the formulation of scales -

It is an ugly and an unfriendly word, but unfortunately  
inevitable. For Music cannot get on without the establishment  
of certain relations between ~~any~~ recognized points of pitch - that  
is certain arrangements of tones & semitones - & the fact that  
scales when as it were still in the making had a great deal to do with

Different seals  
for different  
purposes.

One families  
major seals  
for same or  
characterless for  
a fine method  
system.



As I have yet to take one important representation of the Chansons  
conclaves, or secular choral songs which were written in the  
day, before madrigals came into vogue, I hope I may be  
able to make a short summary of the aims & methods of composition  
of these pieces up to the beginning of the 16<sup>th</sup> century.  
When they began to develop the new kind of music their notion  
was not to put harmony as an accompaniment to a tune, but  
to contrive to put something in the top. The last verse  
of our familiar modern procedure - In fact the last thing  
composers who repeated this act would have done would  
have been to put the time when we could most completely  
hear it. That concession to human weakness was not admitted  
in the domain of serious art. They put their time in the  
middle of the struggle. ~~The~~ added notes for the  
voice, or less an alto perhaps, a ~~then~~ added notes for the  
other parts which would make the simplest kinds of chords.  
At first they adopted rows of fifths, or even more horrible further.  
Then they introduced thirds & thirds. Then by dint of much  
struggle & effort they arrived at the point of giving some independent

Dunstable before 1440 .  
died 1458 .

Okeghem born early in the 15th century .  
in the service of Charles VII died 1513 .

Joachim born about 1450 .  
was in the Chapel Choir 1471 - 1484 .

He was in the service of Louis XII .  
died 1521 .

Obrecht about 1440 .

Tryps & for the  
new parts added  
some alterations  
to the principal  
line . (Instruments  
used ; imitations  
x (same +  
Figure .

Canon of the  
the chapel  
small

Belle  
considered  
entirely modern  
and to say  
the imitations  
Joachim

character - the parts <sup>or voices</sup> added - & at the same time varied the  
grouping of the chords. When their skill had advanced a little  
they began to think how to make the new parts added  
some sort of relevance to the principal tune ~~in the~~ which formed the  
spinal column of the Organism - and in doing so they hit  
upon the device of giving the new voices portions of the principal  
tune. They applied this system wholesale in Canons,  
which are even a complete <sup>simultaneous</sup> repetition of a melody, ~~with~~ the  
second voice following on another a few notes apart. This  
being a sort of mechanical puzzle engaged <sup>the</sup> the attention  
of the mind hugely; & an immense amount <sup>of</sup> mental effort  
was expended on almost futile ingenuity. <sup>But</sup> The most peculiarly  
artistic <sup>men</sup> distributed their Canonic imitations with more  
discretion; so as to give a musical completeness with a  
mechanical precision. To the inner heart of composers  
Josquin De Prag belonged - & he stands as it were  
the first degree of our dance; ~~at least~~. The light is  
still dim with him; but he is a real singer and  
utter things which are every sort of melody of the



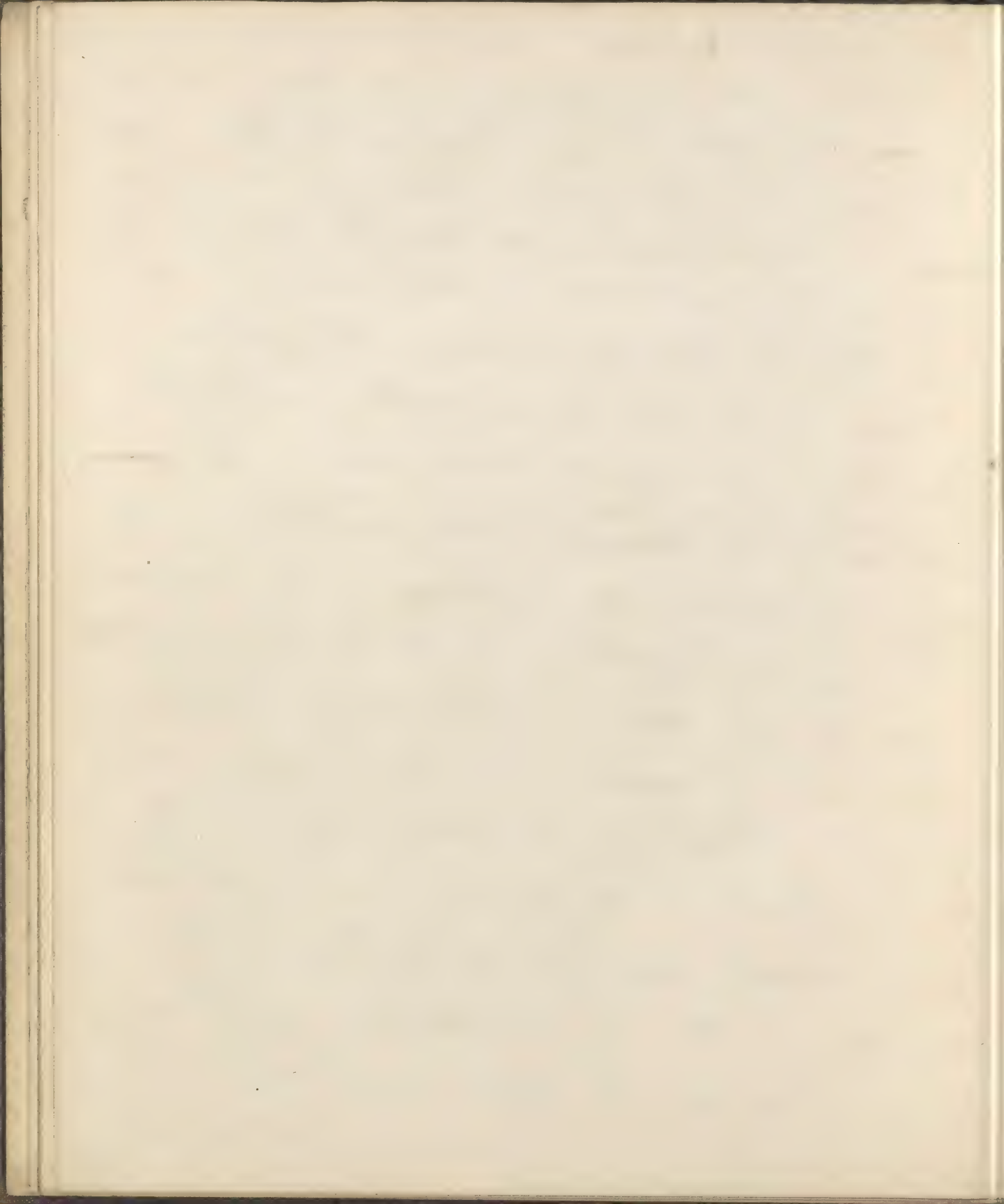
Christ.

Christ. notes of Bismarck

when he was Federal Minister at Utrecht.

freshness of the earliest moments of ~~the day~~ a fine Summer morning<sup>14</sup>.  
By his side, almost contemporary, & in Musical feeling certainly  
not ~~less~~ much less sincere <sup>or authentic</sup> is Obrecht or Holbrecht - Another  
Dutchman. The exact places & times of his birth is not  
known but it is supposed he was born about 1440 - And  
he was in Italy at the same time with Josquin, & in his  
company with other distinguished Musicians of those picturesque days  
in Florence. In 1491 he was appointed Chapel Master at

Antwerp. Which was a great Musical Centre. He ~~was~~  
left plenty of examples both in secular & sacred Music  
~~from~~ ~~works~~ of the Contrapuntal style, & ~~distinct~~ ~~of the~~  
device I have described to you - taking a well known tune  
and using new parts to it - but I have found nothing  
so good of his, ~~not~~ nor anything better by any composer  
of the time than a ~~single~~ secular Chanson which is given  
by Ambros in the Appendix of his important history. In the  
same time, which is a very admirable one is given complete,  
but to ~~alternate~~ ~~themselves~~ are given to Tenor & Alto  
alternately, & the bass & the Treble supply the new  
parts; & not only are continued to us by a definite  
form, the whole quite independent & whole the time.





Unrhythmic nature of these old Chanson: Montaines.

Smooth flow of beautiful ~~chords~~<sup>sound</sup>, obtained by  
stringing together simple chords.

General progress of music spread to lighter forms.

This general progress was of course facilitated by the invention  
of printing which came about ~~at~~ during the time of Longue  
and Obrecht.

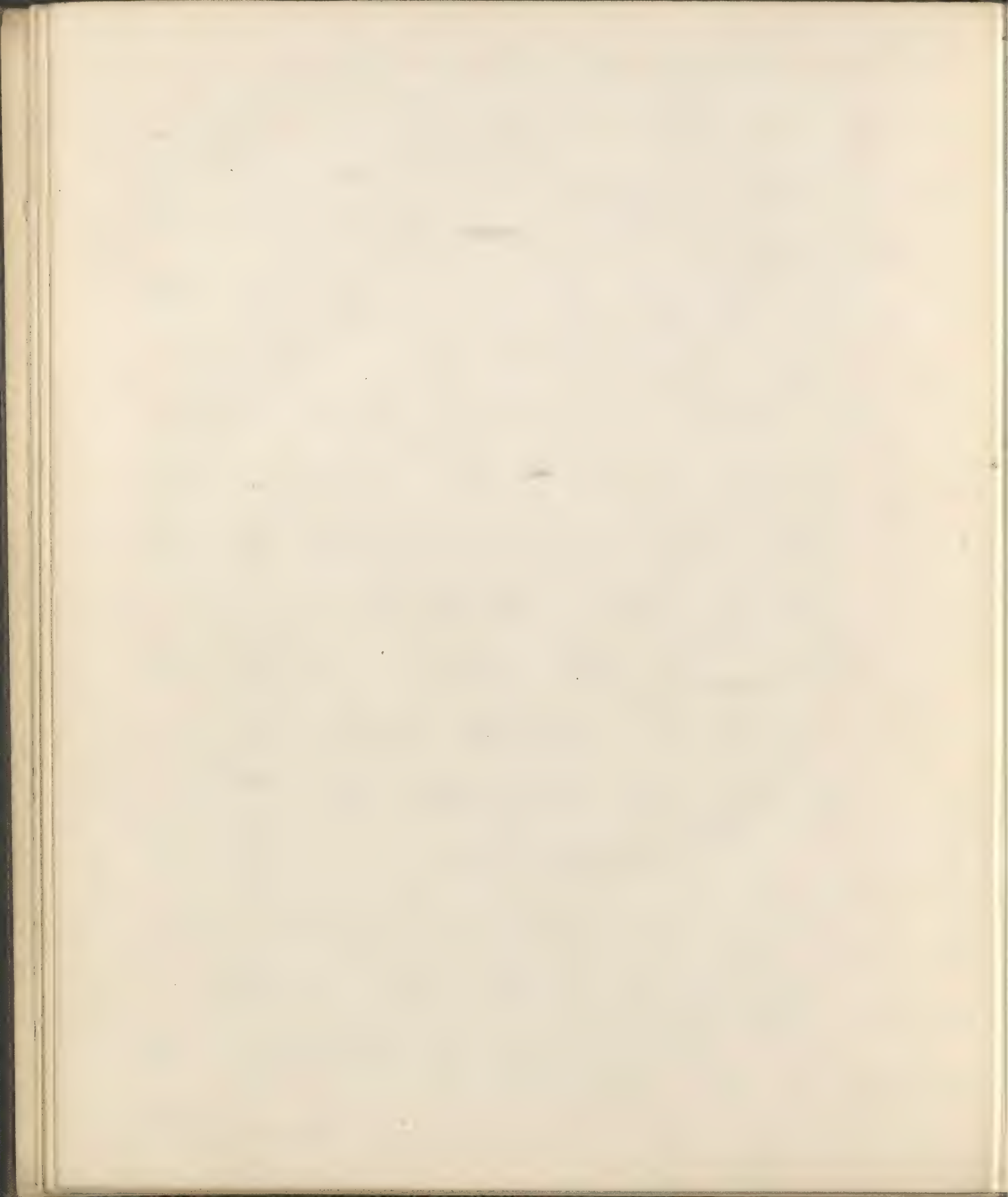
P. 18

Early in the 16<sup>th</sup> Century a change comes over the  
~~spirit of the~~ scene. I am inclined to think it came  
partly from the Choral dance tunes, which were  
of course not counterpointed ~~by~~ but strictly rhythmic.  
That is instead of the voices moving about independently  
they moved in chords together. Under the old system it was  
quite a special object to distribute evenly the motion of the parts -  
when people wrote dance tunes they were obliged to put them in



and deliberately harmonise. I am not prepared to say  
 that the dance tunes influenced the serious composers.  
 But I think it very likely that the effects they heard  
 in them — in the shape of ~~some~~ really moving chords —  
 gave them an idea of a new means of effect which they  
 began to avail themselves of very soon. Even Jorgin  
 himself left at least one specimen of a lively rhythmic  
 kind of Chanson, & as ~~the~~ time went on composers  
 serious & light alike fell under the influence of that  
 kind of choral movement which is akin to dance rhythm.  
 In the lower branches of Art composers of course devoted  
 themselves deliberately to rhythmic choral effects; & as  
 long as they were held in restraint by the <sup>traditions</sup> ~~rules~~ of the  
 old mode, & of the pure school of old Choral art  
 they wrote most charming things. But even in  
 that the highest branch of art, which henceforward is  
 represented by the Madrigal the influence is at  
 once apparent & it must be confessed that





The Madrigal, is the first step in which we know there are  
 distinguished from most of the Chanson <sup>more</sup> ~~Madrigal~~  
 by the new element of rhythmical Simultaneous Chord motion  
~~and~~ than any other section.

The Madrigal p 20.

Arcalet p 21.

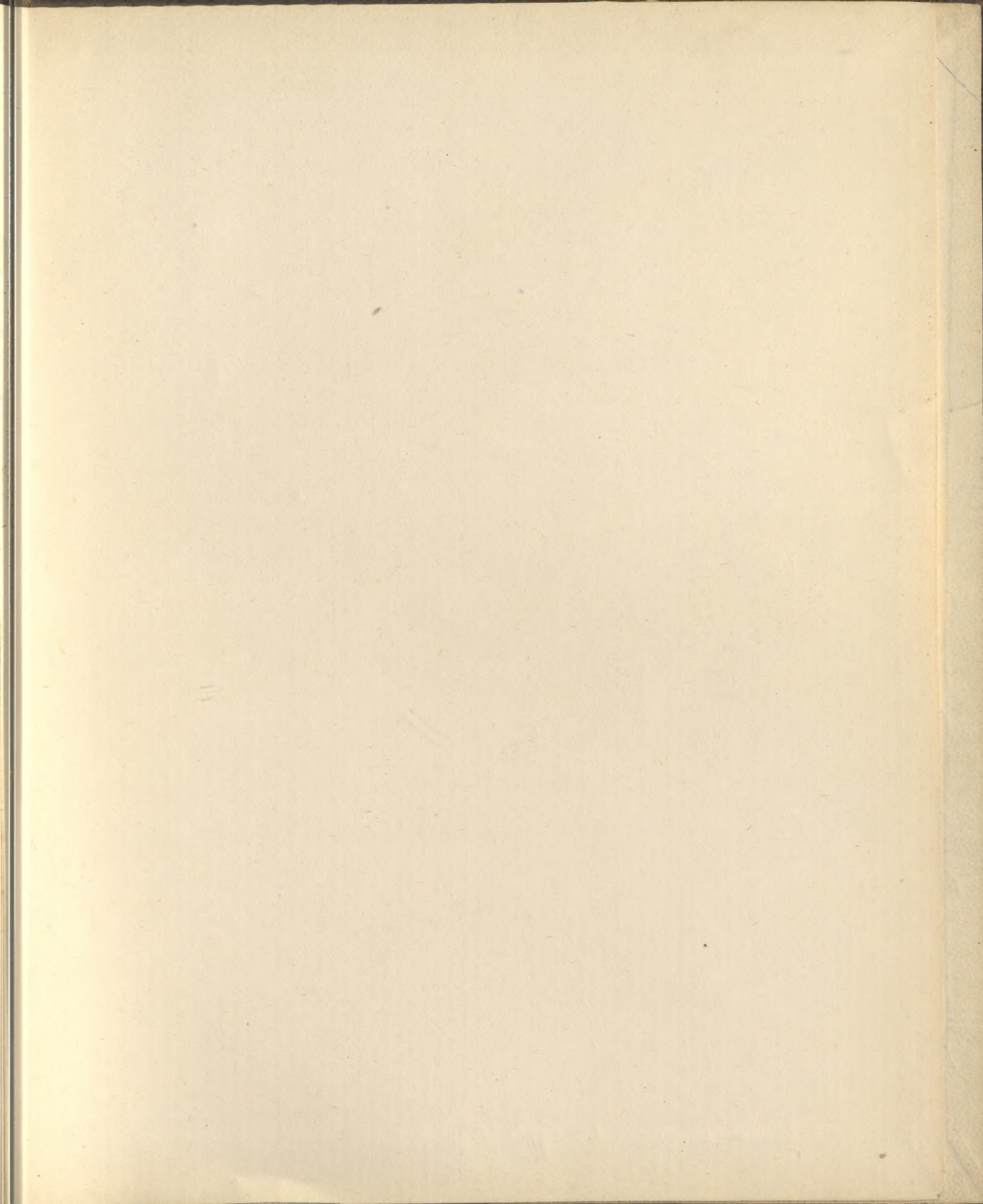














Scuder





